



# Art Gallery of Ontario Annual Report 1970-71



## Report of the President

It has become the happy duty of your Presidents, in past reports, to refer to the year under review as exciting and progressive, and these words have properly described the Gallery's development, particularly since it became the Art Gallery of Ontario in 1966. However, the past year, and the prospect of the year to come, have different characteristics, namely, of adjustment and compromise, of a great deal of hard and detailed work necessary to carry out the grand expansion plans which were initiated in previous years, and which are now being fitted into place. The prospect of expanding our facilities by 500% while still keeping the Gallery operating and serving its members and province-wide responsibilities, despite dislocations of space, is already pushing our staff to limits of ingenuity and discomfort, with the prospect that things may be worse before they get better.

Our plans to proceed with the renovation and expansion of the Gallery received positive confirmation last December with the announcement of a capital grant from the Province of \$12,750,000, payable in the years 1971-1980. To build a facility capable of meeting the Gallery's prospective needs for the rest of this century will cost in the neighbourhood of \$17,750,000, so a public campaign with an objective of \$5,000,000 was indicated as necessary. Indeed, it was a condition of the Province's grant that some part of our capital programme be financed by public support, and that our services to the rest of the Province be expanded—conditions which we were willing and able to accept.

Plans for our Capital Fund Campaign are well advanced, and we are fortunate to have Mr. E. C. Bovey, our immediate past President, accept the chairmanship of this public appeal.

Restoration of The Grange is already under way. Private donations and the effective efforts of the Women's Committee have built the special fund designated for this project to a total of over \$200,000, and I am sure that we will all be delighted to see The Grange restored to its original period decor, and usefully integrated with our new museum posture.

The Women's Committee continues to play its essential part in keeping the Gallery alive and moving, but special accolades are due for its two highly successful Lottery projects which produced a net profit of \$450,000 towards our New Building Programme and they are now busy launching Super-Lottery, of which you will hear more.

To provide needed space on our northeast boundaries for the new Henry Moore Sculpture Centre and Gallery, we have acquired the necessary properties on Dundas Street, and have come to an amicable arrangement with the Toronto-Dominion Bank for the corner property. The Building Committee, capably chaired by Mr. J. D. Crashley, has been in constant consultation with our architects, John C. Parkin, Architects, Engineers, Planners, and the municipal authorities, with a target date of demolition and beginning of construction in September 1971.

It is the judgment of your Board to proceed at once with construction of approximately 70% of the total expansion plan, at an estimated cost of \$12,000,000. This is predicated on a successful public campaign and the prospect of temporary financing. However, the economics arising from this large commitment and the minimizing of space dislocation prompted this bold decision.

Once again it must be gratefully acknowledged that our Gallery has benefited from the generosity and dedication of its many friends, the Board of Trustees, the Women's Committees, the Director and his staff, to whom I wish to express my personal thanks.

ROBERT N. STEINER





## Report of the Director

Each passing year in the life of the Gallery has invariably been marked by a special event; sometimes an exciting acquisition or gift of art or more often an important exhibition. The year under review included an unusually rich variety of excellent exhibitions and some noteworthy gifts.

But the most unique and significant event was the capital grant of \$12.75 million from the Provincial Government towards our new building. Bricks and mortar do not make a great institution. The start of the Gallery's long overdue expansion dramatically marks the beginning of a new era. The recent acquisition of the Zacks and Moore gifts to the existing AGO collections now takes the Gallery into the ranks of the world's leading public art museums. The Board has risen to the challenge of providing an environment worthy of these treasures. The Government of Ontario deserves our thanks for this tangible recognition of the importance of the Gallery's role in the life of the people of Ontario.

As Director, I should like to acknowledge with deep appreciation the continuing co-operation and support we enjoy from the Government department through which we receive our grants: University Affairs.

The groundwork which culminated in this government support and the consequent planning with our architects preoccupied both our staff and trustees throughout most of the year.

On the operating side of financial matters, a great deal of attention was devoted to the two-edged economic problem affecting most North American art museums: rising costs and shrinking income. The Canada Council is particularly aware of this trend. The Gallery owes the Council a great debt for its continuing generous support of our programme in the face of its own modest resources.

The financial problem is further exacerbated by the present state of our inadequate physical facilities. Money which should be available for salaries and programme is, of necessity, going out in rent. We are forced to store a great deal of our collection in rented warehouse space and our impressive circulating exhibition programme is only made possible by rented crating and shipping space some 30 blocks away. Similarly, the majority of the staff work in makeshift offices off the property and will have to continue in this awkward state until the new building is completed.

To return to our expansion, members should be warned that the aesthetic experience of a Gallery visit may prove elusive during the construction period. The noise and confusion of building will unfortunately be the background to the entire Gallery environment. Complications in the scheduling of the contractor may result in the cancellation at short notice of certain events in our already restricted programme.

The opportunities, however, for service to the visual arts and to the AGO in particular, have never been greater than at this time. I am confident that the membership and friends of the Gallery, indeed the greater community, will understand and support our goals during the next few difficult years.

WILLIAM J. WITHROW





## Acquisitions

The Gallery was fortunate in acquiring a number of outstanding paintings, sculptures, drawings and prints. Of the 315 accessions the most significant were René Magritte's *L'Anniversaire* (1959) which brought the first major Surrealist work to the AGO, and an early work by American sculptor Carl Andre.

Another important work was the bronze figure, *Comedy and Tragedy* (1892) by Sir Alfred Gilbert. Among the Old Master drawings were *Design for a Fountain* by Carle van Loo and *St. Matthew and St. Luke* by Perino del Vaga. The Junior Women's Committee donated an important drawing, *Roman Ruins with Figures* by Giovanni Paolo Panini.

On permanent loan from the Ontario Heritage Foundation are also a number of fine drawings donated by Dr. Theodore A. Heinrich, an early Kurt Schwitters monotype collage, and by Mr. and Mrs. Roger Davidson, a sculpture by Don Judd. *The Valley of the Dove from Needwood Forest*, a canvas by George Morland, was bequeathed to the Gallery by Richard C. Berkinshaw.

Important additions to the AGO's Canadian collection were F. McGillivray Knowles' *Women on the Beach*, donated by Bertrand Gerstein, and a watercolour *American Bison, Moonlight* by F. A. Verner, donated by the late O. A. Doherty.

Other works were Arthur Lismer's *Channel, McGregor Bay*, which is the sketch for *Rock, Pine and Sunlight* in the AGO collection, and Tom Thomson's sketch for *The Morning Cloud*, both important works in the Doris Huestis Speirs gift.

Among the acquisitions by purchase were two drawings by William von Moll Berczy, *Game of Blindman's Bluff* and *Portrait of a Man*, three watercolours *Towards Abstraction* by Bertram Brooker, and *Kent*, a painting by Charles Close.

A major work by British sculptor Eduardo Paolozzi was generously donated by the artist. A painting by Paul Fournier was donated by Jack Pollock in memory of his brother, and a sculpture by Canadian Robert Downing was given by Peter Hendrie.

## Exhibitions

*Scultura Italiana*. A collection of contemporary Italian sculpture, presented by Rothmans of Pall Mall Canada Limited, included 90 works by such artists as: Greco, Manzù, Scalini and Viani. June 13 – July 26, 1970.

*From Delacroix to Degas*. A selection of French Romanticist and Post-Impressionist works from the AGO collection, organized by Chief Curator, Mario Amaya. 41 works by such artists as: Manet, Redon and Renoir. July 1 – mid-September, 1970.

*Group of Seven*. 9 works from the AGO collection, organized by Mrs. Joan Murray, Curator of Canadian Art. July 1 – mid-September, 1970.

*International Paintings of the 50's and 60's*. Major American and Canadian works from the collection of the AGO, organized by Dennis Young, Curator of Contemporary Art. July 1 – mid-September, 1970.





*Realisms 70.* Works by 46 Canadian artists, selected by Mario Amaya, Chief Curator, for The Montreal Museum of Fine Arts in partnership with the AGO. August 7 – September 7, 1970.

*Hector Guimard.* A retrospective exhibition of 200 works, organized by The Museum of Modern Art, New York. September 26 – November 1, 1970.

*Jack Chambers.* 115 works painted during the last 15 years, organized by Dennis Young, Curator of Contemporary Art, jointly with The Vancouver Art Gallery. November 7 – December 6, 1970.

*Taped Sculpture Court.* Montreal's 'concept' artist, Bill Vazan, designed a custom-made tape work for the Sculpture Court. December 4, 1970 – January 9, 1971.

*Hamel/Plamondon.* 91 paintings by 19th century French-Canadian artists Théophile Hamel and Antoine Plamondon, organized by Dr. R. H. Hubbard, Chief Curator, National Gallery of Canada, Ottawa. December 12, 1970 – January 10, 1971.

*Archipenko.* 42 works by the Cubist sculptor. *The Paris Years* section was organized by The Museum of Modern Art, New York and *The American Years* section by the AGO, selected by Mario Amaya, Chief Curator. January 16 – February 21, 1971.

*Modern Tapestries.* 22 tapestries woven at Aubusson, France and designed by such artists as: Albers, Arp, Delaunay, Mortensen, Sophie Taeuber-Arp and Vasarely. January 16 – February 21, 1971.

*Francis Picabia.* 75 works and 22 documents by Dadaist Francis Picabia, organized by William A. Camfield for The Solomon R. Guggenheim Museum, New York. February 26 – April 4, 1971.

*World Line.* An angled tape, part of an imaginary line joining 25 museums around the world, conceived by Montreal artist, Bill Vazan. March 5 – April 23, 1971.

*Frank Stella.* 66 works, organized by The Museum of Modern Art, New York, supplemented by works from local collections. April 9 – May 9, 1971.

*A Tribute to Samuel J. Zacks from the Sam and Ayala Zacks Collection.* 147 paintings, drawings and sculptures as a memorial to Mr. Zacks included works by such artists as: Derain, Dufy, Léger, Matisse, Moore, Picasso and Renoir. May 21 – July 18, 1971.

## Ontario Programme of Circulating Exhibitions

During the year, 57 AGO exhibitions travelled to 123 centres throughout Ontario. The huge administrative and logistical undertaking of this programme involved 416 separate bookings.

Major new exhibitions offered included a survey of contemporary Canadian sculpture, *3D into the 70's*, and a selection of *Wall Hangings* using both traditional and experimental techniques. New aspects were explored in an exhibition of *Sensory Perceptions*, designed for the blind and the sighted. This successful show set attendance records at galleries throughout Ontario. A special group of original drawings, films and slides, *The Animated Film*, was organized to demonstrate the process of animation.

*Circulating Exhibition Catalogue 1970-71*, 88 pages, published by AGO's Extension Department, gives a complete listing of the exhibitions in this programme.





## Programme of Special Events

Special events programmed for Wednesday and Thursday evenings during the year established several new directions. Two important lecture series were presented, as a complement to the *Hector Guimard* and *Francis Picabia* exhibitions. In addition, special seminars were arranged for the staff and students of the AGO, the Ontario College of Art, Ryerson Polytechnical Institute and the University of Toronto. These were held with the speakers from the *Picabia* and the *Hobbyhorse* lecture series.

Other events in the programme included two evenings of *Theatre Games*, an experiment in participational theatre with the Studio Lab Theatre Company, and five evenings arranged and presented entirely by student groups from universities, art schools and community colleges from Southern Ontario.

A number of concerts were offered, including a Christmas programme by the *Festival Singers of Canada*, two evenings forming part of the *CBC Toronto Festival*, two weeks of free *Noon-Hour Concerts* in June (presented with the aid of the Music Performance Trust Fund of the Recording Industries, in co-operation with the Toronto Musicians' Association) and the regular series of *Sunday Concerts*.

The growing appreciation of film as a work of art was recognized by offering in the Gallery a number of film series throughout the year. *Avant-Garde Films from the 1920's* drew record attendance. A series of "shorts" by *Young Canadian Filmmakers*, *Films by Jack Chambers*, *The New Abstraction* and *Films on Art Nouveau* were other screenings.

A special series of feature films arranged in co-operation with the Isaacs Gallery, *A Midsummer Night's Film Festival*, was the premier showing in Canada of several films made by young Canadian artists.



## School Programme of Gallery Tours

During the school year a total of 32,516 students and teachers participated in 844 conducted tours of the AGO's collections and visiting exhibitions. All Metropolitan Toronto elementary and secondary schools were allotted time in proportion to their enrolment.

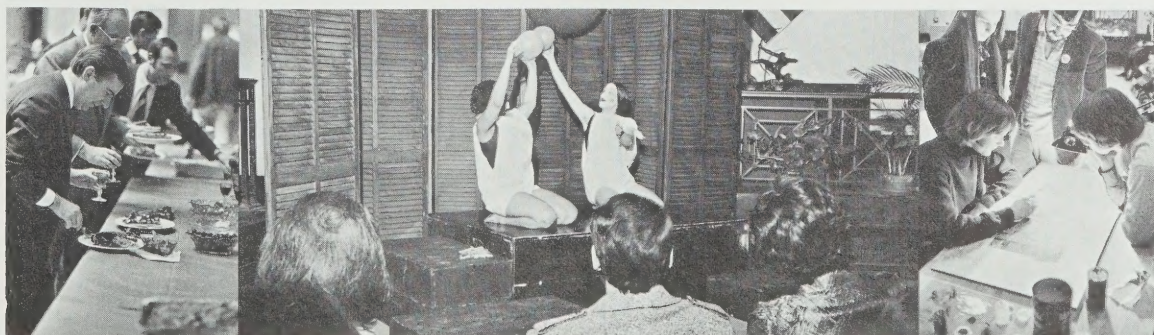
A new development in the programme was colourful orientation rooms where 15-minute presentations were given to the younger students on the works and ideas to be featured during the tour which followed.

## Public Tours

During the September – April season, the AGO's regular programme of public tours was offered at 7.30 p.m. and 8.00 p.m. every Wednesday and Thursday evenings and at 2.30 p.m. on Saturdays.

## Art Classes

The Gallery's staff of 20 artist-instructors again offered a broad programme of practical art classes in painting, drawing, three-dimensional work, printmaking and filmmaking. The programme, which included summer, winter, scholarship and extension courses, attracted 438 students.





## Library

The library opened in its new location at 203 College Street in June. The premises are modern, bright and spacious with new steel shelving and cabinets expected to provide space for acquisitions over the next seven years. Seventeen readers can be accommodated at one time.

The move, necessitated by the start of restoration work on The Grange, provided the library staff with an opportunity to undertake a major reorganization of the library's collection and to plan, with the assistance of an architect and professional library consultant, facilities adequate to meet the growing demands of art research and scholarship.

All books and periodicals which were formerly in five locations were reduced to one sequence and all duplicates and unwanted material were distributed to other Canadian libraries or sold.

Although the library operated fully for only six months of the year, its services were used by almost 600 readers, each month an average of 225 telephone inquiries were processed, just under 500 catalogues were sent on exchange, and 429 titles were acquired by purchase and exchange.

## Audio-visual Library

The AGO collections of archive and circulating art slides increased to 25,272 slides, of which over 19,000 were circulated through almost 600 loan transactions. To meet the growing demand for this service it was necessary to undertake the re-cataloguing and re-arrangement of the entire collection.

A promising new programme of slide-sales was successfully launched, with almost 5,000 sales recorded. Works shown in many of the major exhibitions at the Gallery and on permanent loan were photographed at the request of other galleries and museums and educational institutions for their collections; this service resulted in 1,003 new slides.

Three new films, *The Sacred and Profane in Symbolist Art*, *Jack Chambers* and *This Vibrant Land*, were accessioned to the AGO film library.

A broad service of information and audio-visual aids was offered to teachers, students and the public on a continuing basis.

## The Grange

AGO plans to make The Grange, the original Art Gallery of Toronto building, into a 19th century living history museum were completed early in the year and work on the scheduled restoration was started. This project is being undertaken as a special part of the Gallery's New Building Programme.

The Gallery offices and library were moved to temporary premises so that Peter Stokes, the restoration architect, could begin his investigation and study of the structure and removal of office partitions and other modern features.

Examination of the historic house showed its fabric to be sound. Built in 1817, The Grange was one of the first brick houses constructed in the Town of York and is now the earliest still standing. Restoration of the structure is expected to be completed within a year.

Jeanne Minhinnick, the project furnishing consultant, has completed design plans to decorate and furnish all rooms in the style of the period.

Forty-one members of the Boulton family have been approached for old diaries and letters describing the house. Nineteenth century papers and periodicals of early York are being researched to assure the authenticity of the restoration.

Much period furniture and artifacts have already been collected and donations of both furnishings and money are being sought for The Grange Fund.

Margaret Machell was appointed Custodian of The Grange.





# Art Gallery of Ontario

## Statement of Income and Expenditure and General Fund Deficit

Year ended June 30, 1971 (with comparative figures for the year ended June 30, 1970)

	1971	1970
Maintenance revenue :		
Municipality of Metropolitan Toronto— special grant	\$ 15,000	\$ 15,000
Province of Ontario—operating grant	610,000	550,000
City of Toronto—annual payment per agreement of January 25, 1952 as authorized by statute	50,000	50,000
Ontario College of Art—fee for services	25,000	25,000
Canada Council grant	215,000	160,000
Admissions, fees and miscellaneous revenue	95,482	93,055
Circulating exhibition fees	26,974	23,607
	<u>1,037,456</u>	<u>916,662</u>
Expenditures :		
General and administrative	376,562	318,253
Exhibitions (note 6)	110,113	173,229
Curatorial	188,802	163,150
Education and extension	342,736	280,420
Staff benefits	20,487	19,809
Building repairs	28,888	39,375
Furniture, fixtures and equipment purchased	12,147	13,271
Rental of premises and storage facilities	27,810	13,930
	<u>1,107,545</u>	<u>1,021,437</u>
Excess of expenditures over maintenance revenue	<u>70,089</u>	<u>104,775</u>
Other income :		
Annual membership fees—		
Receipts	64,880	65,365
Expenses	<u>(61,345)</u>	<u>(50,218)</u>
Donations from corporations and individuals	63,850	70,165
Interest on trust accounts	3,021	4,213
	<u>70,406</u>	<u>89,525</u>
Excess of revenue over expenditures (expenditures over revenue)	317	(15,250)
General fund excess (deficit), beginning of year	(14,261)	989
General fund deficit, end of year	<u>\$ 13,944</u>	<u>\$ 14,261</u>

(See accompanying notes to financial statements)



# Art Gallery of Ontario

(Incorporated under the laws of Ontario as a Corporation without share capital)

## Balance Sheet

June 30, 1971 (with comparative figures at June 30, 1970)

### Assets

	1971	1970
<b>General Fund</b>		
Cash	\$ 650	\$ 600
Accounts receivable	18,406	18,898
Amount receivable from The Art Gallery of Toronto Foundation	33,824	
Government of Canada bonds, at cost (market value— 1971 — \$40,500; 1970 — \$35,875)	49,711	49,711
Reproductions, booklets, etc., at the lower of cost or market	39,679	18,545
Prepaid expenses	35,537	17,267
	<u>\$ 177,807</u>	<u>\$ 105,021</u>

### Capital Fund

Cash	\$ 25,320	\$ 46,738
Deposit receipts and trust company deposit certificates, at cost	186,000	118,500
Government of Canada bonds, at cost (market value— 1971 — \$91,225; 1970 — \$90,145)	89,295	89,295
Costs incurred on restoration of Grange House	13,873	4,536
Amount receivable from general fund		4,235
Amounts receivable from The Art Gallery of Toronto Foundation	582	17,712
Works of Art purchased for the permanent collection (other works in the permanent collection have either been donated or are on permanent loan and are not included in this amount)	1,982,808	1,864,609
Net assets of "Gallery Shop" and "Art Rental Service" operated by the Women's Committee	42,913	34,152
	<u>\$2,340,791</u>	<u>\$2,179,777</u>

### Building Fund

Cash	\$ 362,729	\$ 6,939
Cost incurred re extension of the Gallery's facilities:		
Land and buildings (note 2)	347,844	152,434
Plans, etc.	563,421	203,271
	<u>\$1,273,994</u>	<u>\$ 362,644</u>

(See accompanying notes to financial statements)



Liabilities and Fund Equities

	1971	1970
General Fund		
Bank indebtedness (note 1)	\$ 132,461	\$ 50,123
Accounts payable and accrued liabilities	44,290	45,631
Amounts payable to capital fund		4,235
Grant received in respect of subsequent year	15,000	19,293
Total liabilities	191,751	119,282
General fund deficit	(13,944)	(14,261)
	<u>\$ 177,807</u>	<u>\$ 105,021</u>

Capital Fund

Funds:		
Works of art	\$2,001,331	\$1,899,210
Restoration of The Grange	217,846	172,011
Special pension fund reserve	42,869	38,824
Women's Committee funds	35,832	35,580
Retained profits—		
Gallery Shop	30,438	26,758
Art Rental Service	12,475	7,394
	<u>\$2,340,791</u>	<u>\$2,179,777</u>

Building Fund

Bank loan		\$ 152,467
Accounts payable	\$ 95,147	16,830
	95,147	169,297
Grants and contributions (notes 3 and 4)	1,178,847	193,347
	<u>\$1,273,994</u>	<u>\$ 362,644</u>



# Art Gallery of Ontario

## Notes to Financial Statements June 30, 1971

1. The Government of Canada bonds (cost \$49,711) held by the General Fund have been pledged as collateral to the bank loan.
2. (a) The Gallery does not include the cost of land, buildings and equipment in the balance sheet except for costs which have been incurred in connection with the proposed expansion and the restoration of The Grange (these costs will be written off when the projects are complete). Equipment purchased during the year is charged to current expenditures. As a result of these policies no depreciation on buildings or equipment has been provided in the accounts.  
(b) Land and buildings acquired for the expansion are carried in the accounts at the original cost of \$335,251 plus interest paid on related borrowings of \$12,593.
3. The Gallery has been advised by the Department of University Affairs of the Province of Ontario that the Province will give the Gallery grants, for the expansion of facilities, totalling \$12,750,000 during the ten-year period 1971-1980. During the year ended June 30, 1971 the Gallery received \$500,000 of this amount.
4. The Women's Committee of the Art Gallery of Ontario donated to the Gallery \$450,000 of the proceeds from the two lotteries which it organized during the year. The Gallery allocated \$420,679 to the Building Fund and the remaining \$29,321 is included as miscellaneous revenue in the statement of income and expenditure.
5. The Gallery is committed to pay rent of \$31,365 per year under the terms of a lease which expires in 1978. In addition the Gallery has signed a number of short term leases for temporary facilities.
6. The net cost of the Zacks exhibition of \$33,824 was assumed by The Art Gallery of Toronto Foundation; accordingly, these costs are not included in the statement of income and expenditure.

## Auditors' Report

To the Members of the  
Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario as at June 30, 1971 and the statement of income and expenditure and general fund deficit for the year then ended. Our examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as we considered necessary in the circumstances, except as noted in the following paragraph.

Donations and bequests received by the Gallery, by their nature, are not susceptible of complete verification by audit procedures. Accordingly, our verification of receipts from this source was limited to a comparison of recorded receipts with bank deposits.

In our opinion, subject to the limitation in the scope of our examination referred to in the preceding paragraph, these financial statements present fairly the financial position of the Gallery as at June 30, 1971 and the results of its operations for the year then ended, in accordance with generally accepted accounting principles for non-profit organizations, applied on a basis consistent with that of the preceding year.

Toronto, Canada,  
July 30, 1971

CLARKSON, GORDON & CO.  
Chartered Accountants



# Volunteer Activities

The AGO Women's Committee again held its exemplary position among North American volunteer organizations. Originally founded to promote membership and public relations, the Committee has become a great source of the Gallery's financial support.

Having achieved the goal of raising \$200,000 for the restoration of The Grange, it organized two lotteries to raise funds for the AGO New Building Programme. The lotteries, which were the first of magnitude in Ontario, raised almost \$500,000. This stands as an all-time record for any volunteer committee.

The Committee also operated a full schedule of AGO services and programmes, including the Gallery Shop, the Art Rental Service, New Members' Parties, an Art Tour to Spain, and "Gallery Hopping" – tours of the commercial galleries in Toronto.

The Junior Women's Committee organized and gave a series of illustrated lectures on Henry Moore to about 10,000 students in Metropolitan Toronto schools. The programme of Gallery lunches for businessmen was continued. *What the Yellow Pages Can't Tell You about Shopping in Toronto*, a unique guide book, was published and has been a steady seller. A party at The Toronto Stock Exchange climaxed the year's activities.

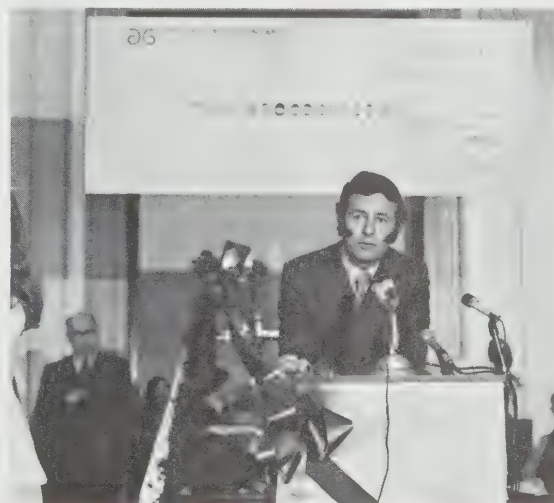
The volunteers contributed to the success of many Gallery functions by assisting the staff in their duties.

## Membership

Membership again followed its recent pattern of annual growth with an increase to 6,899 members at June 30, having peaked to an all-time high of 7,168 members by the end of December.

Permanent membership increased by 59 with the addition of 3 Founders, 3 Endowment Benefactors, 13 Benefactors, and 30 Life members.

Increased qualifying donations for Permanent membership, and some new categories of Permanent membership were recommended by the Board. These recommendations will be presented to the membership for their approval at the Annual General Meeting.





## Honorary Patron

His Excellency,  
The Right Honourable  
Roland Michener, C. C.  
Governor General of Canada

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Mr. Theodore M. Sterling  
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Vice-President  
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F. S. Eaton – Deputy Chairman

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Mrs. D. Rowland  
R. N. Steiner  
Mrs. Donella Taylor  
Professor G. S. Vickers  
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Mrs. B. Slatt  
Mrs. S. Taerk  
Mrs. M. C. R. Taylor  
Mrs. G. White

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Chairman  
Mrs. Ann Cooper  
Mrs. Catherine Daly  
Mrs. Millie Kinnear  
Mrs. Catherine Richardson  
Mrs. Mary Frances Stevens



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Mrs. M. Fleming  
M. B. Gelber  
Mrs. G. Gibson  
Mrs. G. G. R. Harris  
Dr. T. A. Heinrich  
H. R. Jackman  
Dr. Lee Johnson  
J. H. Moore  
R. N. Steiner  
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R. N. Steiner  
Mrs. Marni Wigle

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